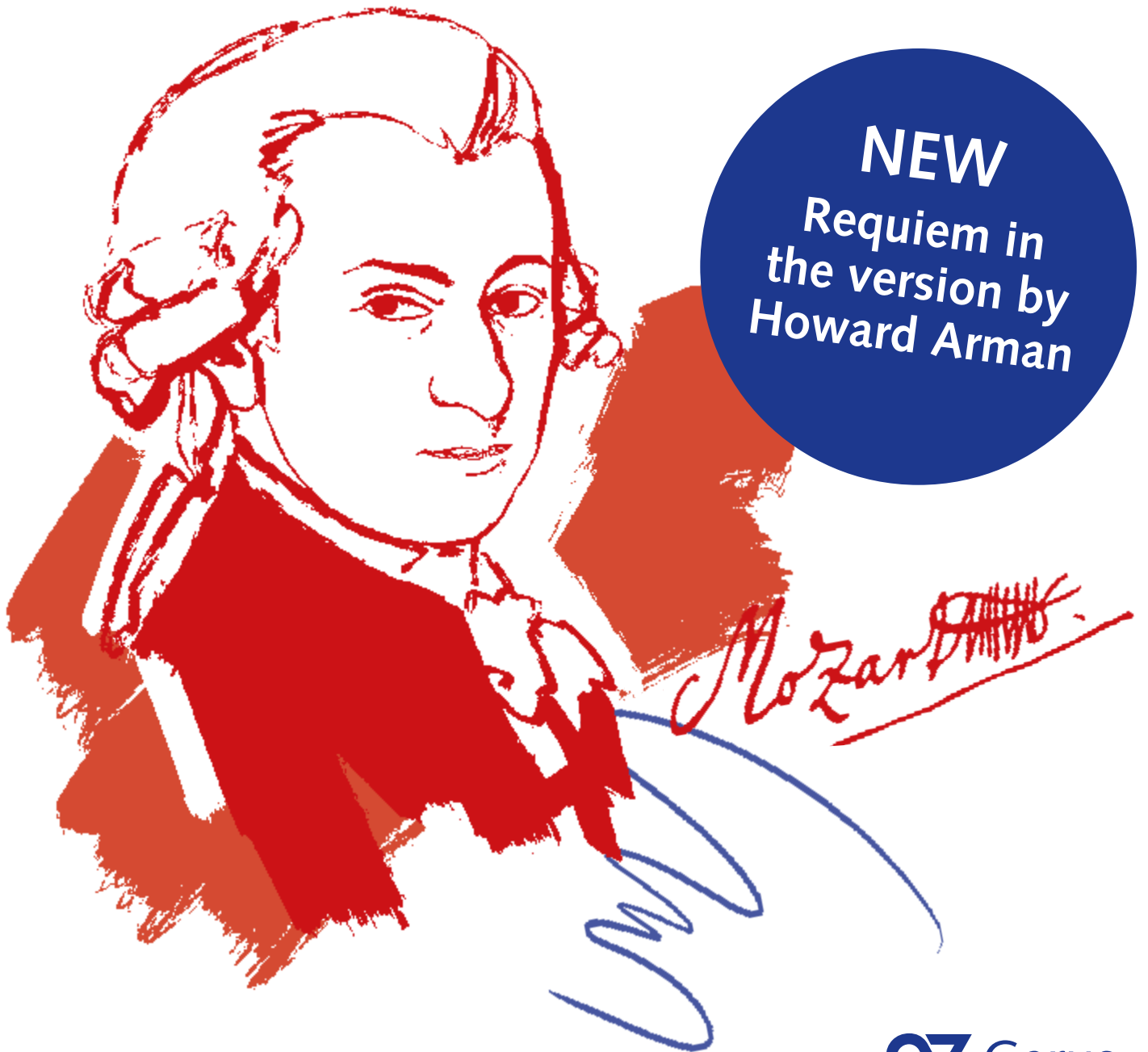


Mozart *vocal*

The sacred vocal work in critical editions



NEW
Requiem in
the version by
Howard Arman

Mozart vocal

Mozart



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Missa in C Spatzenmesse (Sparrow Mass) K. 220 ed. Berthold Over

One particular feature of this Mass is its cyclic form – a compositional principle that Mozart here uses for the first time. In the “Agnus Dei” he draws on motives from the “Kyrie” to give the work a musical unity.

■ Carus 40.626, full score (also [↓](#)), vocal score, choral score*, complete orchestral parts
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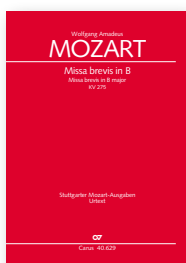


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Missa brevis in G K. 140 ed. Ulrich Leisinger

A type of “pastoral Mass”, a form widespread in Mozart’s time which makes use of melodies and rhythms reminiscent of Christmas pastorals. The themes are song-like, often borrowing folk tunes or other popular melodies.

■ Carus 40.623, full score (also [↓](#)), vocal score, choral score*, complete orchestral parts
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Missa brevis in B K. 275 ed. Bernhard Janz

This Missa brevis convincingly refutes the view that the expression of joy in art cannot be reconciled with dignity and reverence for religious mystery.

■ Carus 40.629, full score (also [↓](#)), vocal score, choral score*, complete orchestral parts
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Litaniae Lauretanae B.M.V. in B K. 109 (74e) (lat) ed. Christine Martin

This is the first and most straightforward of four litanies which Mozart composed from 1771 to 1776 in Salzburg. Its light instrumental scoring suggest that this piece was intended for Marian devotions in the small Court Chapel of Schloss Mirabell.

■ Carus 40.054, full score (also [↓](#)), vocal score, choral score*, harmony parts
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Der Schauspieldirektor (The Impresario) K. 486 (ger) ed. Ulrich Leisinger

Der Schauspieldirektor was commissioned by Emperor Joseph II in the spring of 1786. A fan of musical contests, the Emperor wished to see the two most popular genres of stage music, Italian opera and German *Singspiel*, battle one another for his guests at a festival in Schönbrunn. Salieri was chosen to write the Italian opera while Mozart was entrusted with the German *Singspiel*.

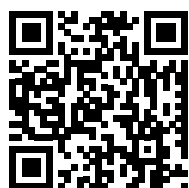
■ Carus 51.486, full score (also [↓](#)), vocal score, complete orchestral parts on loan



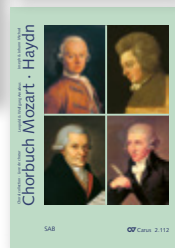
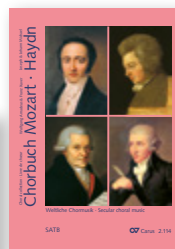
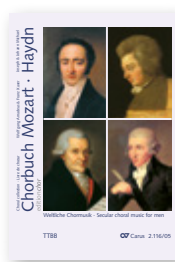
Davide penitente K. 469 (it) ed. Wolfgang Gersthofer

In 1785 the Vienna *Tonkünstler-Sozietät* (“society of musicians”) asked Mozart to compose a choral work. Presumably not merely due to a lack of time but also because it gave him the opportunity to let Viennese audiences hear the music of the *Great C minor Mass*, K. 427, which had remained unfinished, he decided to arrange this work for the commission as the cantata *Davide penitente*.

■ Carus 51.469, full score (also [↓](#)), vocal score, choral score*, complete orchestral parts



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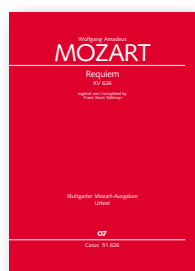
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Missa in C (Coronation Mass) K. 317 ed. Ulrich Leisinger

One of Mozart's most popular Masses. Ulrich Leisinger has based his edition on the only recognized authentic source held by the Biblioteka Jagiellońska in Krakow.

- Carus 40.618, full score (also [↓](#)), vocal score, vocal score XL, choral score®, complete orchestral parts

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Requiem. Süßmayr version K. 626 ed. Ulrich Leisinger

For Carus, Mozart expert Ulrich Leisinger has edited the Süßmayr version of the *Requiem*, which, historically-speaking, is closest to the original.

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Vesperae solennes de Confessore K. 339 ed. Wolfgang Horn

Critical edition based on Mozart's autograph score, long believed lost in the years following the Second World War.

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Requiem K. 626 completed by Robert D. Levin

Robert D. Levin's version of the *Requiem* is a reaction to the criticism of Süßmayr, which persisted after the so-called "Requiem controversy" of 1825. In his composition, Levin strives to imitate as closely as possible the character, texture, voice leading, continuity and structure of Mozart's music.

- Carus 51.626/50, full score (also [↓](#)), vocal score, complete orchestral parts



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Missa brevis in D K. 194 ed. Jochen Reutter

Mozart wrote the *Missa brevis in F* and the *Missa brevis in D* in quick succession. Both works display to a great or lesser degree his interest in polyphony, which Mozart attempted to combine with a modern tonal language.

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Wolfgang Amadeus Mozart

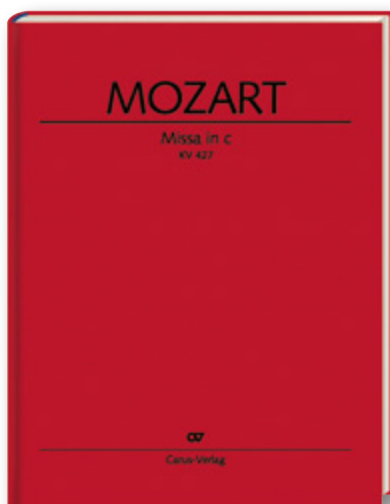
Missa in c K. 427

completed and edited
by Frieder Bernius & Uwe Wolf

The *Great Mass in C minor* K. 427 by Wolfgang Amadeus Mozart is a fascinating work. But to speak of “the” Mass is inaccurate, for basically it is no more than a musical torso, full of enigmas and problems, yet full of magnificent music.

It is hardly surprising that attempts have been made to create a performable version of Mozart's fragment since the 19th century. Depending on the date of reconstruction and background of the arranger, these attempts sound quite different, and often the individual style of the respective arranger can be clearly discerned. Frieder Bernius and Uwe Wolf have published an edition of the Mozart mass which attempts to produce a performing version whilst maintaining the greatest respect for the available material, and without obscuring Mozart's musical manuscript with their own contributions. The joint version by Wolf, a renowned musicologist, and Bernius, an expert in historically-informed performance practice, is based on a thorough knowledge of Mozart's compositions, his notational habits, and church music practice of his day. At the same time, it fully meets the requirements of today's performance practice.

- tried-and-tested by Frieder Bernius, the renowned expert in historically-informed performance practice
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Soli SSTB, Coro SATB/SATB, Fl, 2 Ob, 2 Fg,
2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, 2 Va, Bc / 55 min

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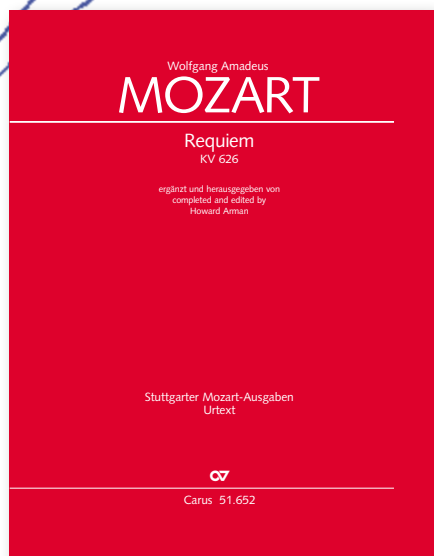
■ Carus 83.284

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Wolfgang Amadeus Mozart

Requiem K. 626

completed and edited
by Howard Arman



Soli SATB, Coro SATB, 2 Corni di bassetto,
2 Fg, 2 Tr, 3 Trb, Timp, 2 VI, Va, Bc
50 min

■ Carus 51.652

Full score (also [download](#)), vocal score, choral score [◊],
complete orchestral parts

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Recording of the new version
by Howard Arman

Soloists, Bavarian Radio Choir, Akademie
für Alte Musik Berlin, Howard Arman

■ Carus 51.652/99

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After two decades of intensive study, the English conductor and composer Howard Arman has presented his own completed version of Wolfgang Amadeus Mozart's *Requiem*. Arman's additions to Mozart's great original show the requisite care and respect while incorporating many new insights.

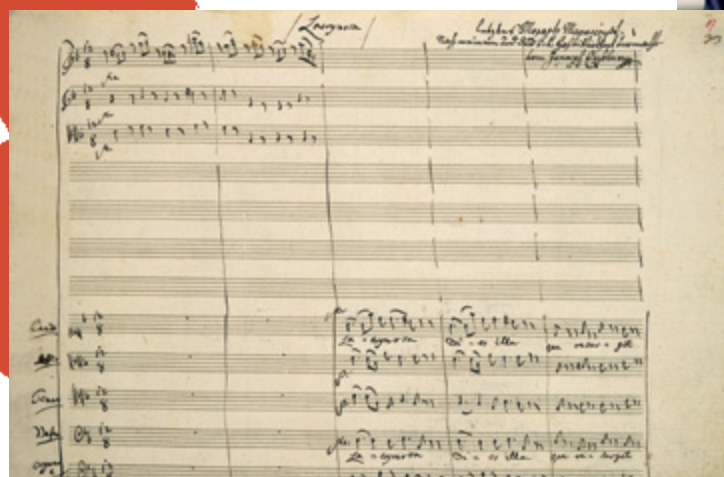
Arman's approach is particularly fruitful. Always aware of the appropriate limits to such re-creative work, he orients himself towards the typical characteristics of Mozart's brilliant composing style: The masterly compositional technique, the search for innovative solutions to every problem, and even the terse treatment of the text with extremely suggestive harmonies. All of this leads to a number of new listening experiences. In the "Tuba mirum", for example, we enjoy a warm, cohesive ensemble sound, supported by the bassoons, which depart from the bass line. The "Confutatis" presents a quite different picture: Even the basset horns are drawn down into the infernal depths. This effect is reinforced by the independence of the trombones; rather than simply following the choral parts, the instrument's unique sound is given an opportunity to shine. Arman's "Lacrimosa" achieves a lively Mozartian feel by granting the voices considerable freedom rather than following a rigid pattern. And he concludes the movement with a fugal Amen, whereby the focus is not so much on the counterpoint itself, but rather – in the spirit of Mozart – on creating a sense of drama and illuminating the theme in all its possible facets. Mozart's fragment ends with the "Hostias", and so does Arman's completion.

For the four following movements ("Sanctus" to "Communio") we have nothing from Mozart, and so here, where the master is silent, Arman finally returns to Süßmayr, the man who was closest to Mozart at the time of his death and whose efforts to fill the blank manuscripts still garner our respect today.

Arman's version has already proven its practical value. The premiere with the Bavarian Radio Choir was enthusiastically received by audiences and press alike – and celebrated as offering a scholarly, entirely fresh perspective on Mozart's masterpiece.



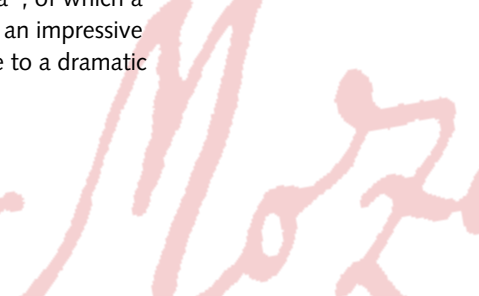
The London-born conductor and composer Howard Arman has worked in Germany with the MDR, NDR, SWR and RIAS Berlin choirs. Until 2022 he was artistic director of the Bavarian Radio Choir, with whom he made a CD recording of his version of Mozart's Requiem.



Bars 1–5 of the "Lacrimosa" fragment with the handover note to the K. K. Court Library in Vienna by Joseph Eybler, 1791

■ Carus 40.327/50 post card

the vocal score):
 crinosa", of which a
 posed an impressive
 quence to a dramatic



"Lacrimosa", beginning of the "Amen" fugue (reproduced here from the vocal score): Mozart probably intended to write an "Amen" fugue to close the "Lacrimosa", of which a short sketch has survived. Using this material, Howard Arman has composed an impressive fugal movement, which brings the "Lacrimosa" and thus the entire sequence to a dramatic and mighty conclusion.

3

CdB (F)

Fg

Trb

Vl

Va

S

A

T

B

Vc, Cb Org

72

di - ctis,
flam - mis a - cri - bus ad -

The brackets 「」 indicate Howard Arman's additions.

5

CdB (F)

Fg

Trb

Vl

Va

S

A

T

B

Vc, Cb Org

Tutti sotto voce
Vo - ca, vo - ca me,
Tutti sotto voce
Vo - ca, vo - ca me,
di - ctis, flam - mis a - cri - bus ad - di - ctis;
di - ctis, flam - mis a - cri - bus ad - di - ctis;
p
43 43 43

"Confutatis", excerpt: Arman deliberately dispenses with trumpets as their brightness would here disturb Mozart's somber vision of hell. Instead, he spotlights the unique timbre of the trombones by separating these from the vocal parts. The male voices are now doubled by the basset horns while the low instrumental bass is reinforced by the bassoons. The tonal contrast between this premonition of the underworld and the painfully archaic prayer of the female voices (bar 7ff.) could not be greater.

* Bezifferung im ganzen Satz vom Herausgeber ergänzt. / Figuring in the whole movement added by the editor.

“Tuba mirum”, excerpt: In Mozart's autograph of this movement, two blank staves were probably intended for the basset horns and bassoons. For Arman, the new rhythm in the instrumental bass in bar 11 offers an ideal opportunity to introduce the wind quartet, which enters into dialogue with the vocal soloist.



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*suitable for practicing Howard Arman's version (except Lacrimosa and Fugue)

Photo Howard Arman: Bayerischer Rundfunk /Astrid Ackermann

